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portrait, as Lessing and Ludovici do, bases art on an assumption that is no longer tenable, namely that the human form is the sole or at least the highest object of artistic endeavor.

It is not because we are loose thinkers that we admire the landscape, where the ancients and Dr. Johnson did not. It is that our civilization has certain comforts in the way of travel and convenience that make it possible for us to lose some of the terror in nature and to enjoy where the ancients demonized it. Professor Fischer long ago pointed out that the enjoyment of the winter landscape was largely a matter of warm underwear and the Greek chiton is no costume in which to admire an Alpine view. The capacity for enjoyment grows; what the mature mind has to find is the right thing for the nation to enjoy. To do this he must rise with and above his race, as Ludovici rightly points out, but not as a mere impresser of extraneous idealism, not as a smoother of all rough places, but as an interpreter of the civilization from which he rises.

Ludovici's book is well worth reading. It has a mass of stimulating aphorisms, and though the author comes perilously near the ridiculus in his constructive section on Egyptian art, he has plenty to say on the canker in our body esthetic. It is the type of book in which one constantly makes marginal comment: the highest compliment one can pay to a work, for it is a sign that one is being spurred on to think.

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## VICTOR HUGO

*Le Cénacle de Joseph Delorme*, par LÉON SÉCHÉ. I. *Victor Hugo et les Poètes*. II. *Victor Hugo et les Artistes*. Paris: Mercure de France, 1912. 2 vols. 403 and 303 pp.

*Les Pamphlets contre Victor Hugo*, par ALBERT DE BERSAUCOURT. Paris: Mercure de France, 1912. 393 pp.

Mr. Séché presents two collections of articles on the Romantic period. The titles suggest that Hugo is a central figure, and in the first

series this is the case, but in the second, where nearly all the space is given to the artists, the name of the volume is misleading. The tables of contents of the two books show a great variety of topics and serve to notify the reader that he must be prepared to wander into many a by-path, yet the material proves to be as valuable as it is miscellaneous.

While the author has achieved considerable success in the ordering of his chapters, there are a few instances of unnecessary and ineffective repetition. Thus, he discusses twice (I, 321; 368) Vigny's statement at the first presentation of *Hernani*: "Aux fureurs littéraires qui m'agitent je comprends les fureurs politiques de 93"; he describes twice (I, 104; 268-269) the tribute Dumas paid Sainte-Beuve by placing several stanzas from *Joseph Delorme* in *Henri III et sa cour*, and he explains each time that "Mignonne, allons voir si la rose" was substituted after the first performance. In at least two cases (I, 88-89 and 112-113; II, 66 and 108-109) he gives a long quotation twice when a single citation and cross references would have been better. There are several references to illustrations which are nowhere to be found in these volumes (I, 70; II, 85; II, 163). Especially disconcerting is the instance where the reader is invited to study the character of the Johannot brothers in a portrait not here reproduced (II, 208-209).<sup>1</sup>

Several times the solutions offered for moot problems are not convincing. For example, Mr. Séché considers (Vol. I, Ch. 1) the tradition that Chateaubriand, after reading Hugo's ode on the death of the Duc de Berry, called the young poet "enfant sublime." He decides that the necessary facts are not available and that a final decision, a mathematical proof, is not possible. Yet surely Chateaubriand did say it, he continues, adducing the fact that already in the Twenties the remark was currently attributed to Chateaubriand and was taken seriously by everyone. Again (I, 242-243), he examines the origin of the word "Trisotisme" used by Henri de Latouche in a refer-

<sup>1</sup> Another imprint of the two volumes, also issued in 1912, does contain these illustrations.

ence to Romanticism, and thinks Vigny may have been responsible for it. His reasons, which seem far from adequate, are the friendship of Latouche and Vigny and the fact that Sainte-Beuve, who was well posted on the intrigues of the moment, said later: "Vigny n'est qu'un Trissotin gentilhomme."

But these are exceptional cases in a production the merits of which quite outweigh the defects. On the basis of unedited documents Mr. Séché has been able to correct errors of previous writers and to present some material that is wholly new. He points out many inaccurate statements in that eminently unreliable book, *Victor Hugo raconté par un témoin de sa vie*. He reveals a multitude of mistakes made by Edmond Biré,—in which connection it is to be noted how much feeling a discussion of Hugo seems inevitably to arouse, for, like his predecessors, Mr. Séché is unable to remain objective, and, in criticising Biré, he cannot refrain from several slightly malicious thrusts.

Of the new material a good example is the chapter on "David d'Angers et Aloysius Bertrand," which contains letters of the last-named that give a striking picture of his high-strung, romantic, impractical and irresponsible nature, and of the big-heartedness of David. In another case, Mr. Séché, with the help of unedited papers, destroys several legends about the rôle of Gautier at the first performance of *Hernani*, and presents new facts about the relations of Gautier and Hugo, and about Gérard de Nerval. A document which purports to reproduce Sainte-Beuve's account of the part he played in the conspiracy against Louis Philippe in 1832 will require confirmatory evidence before it can be accepted, but it is at least worth attention.

Most interesting of all is the picture of the men of 1827-30, and especially of Hugo. One is made to feel the abundant vitality, the driving force, of the members of the second *Cénacle*. As to the relation of Hugo to these men, Mr. Séché gives an apt illustration when he says (II, 104): "Et je ne m'étonne pas que Victor Hugo, qui déjà songeait à capter toutes les sources pour les faire passer par son moulin, ait ouvert à deux battants les portes du Cénacle

aux artistes qui avaient embrassé comme lui, et même avant lui, les idées nouvelles." This passage suggests the characteristic of Hugo which at every turn confronts the reader, his egoism. The testiness of Hugo, his indignation at venturesome critics, his unwillingness to abide contradiction, which are here described, show the stress he puts upon his own importance; he is seen to adapt himself to his surroundings with an eye to his own advancement; his admiration for those who write him commendatory letters is marked. A multitude of examples might be cited. It cannot be said that they throw new light on Hugo, but they do corroborate, in a startling way, what is already known about the great poet's defects. It is perhaps the chief merit of these volumes that this subject is handled with such fairness and judgment.

If it is largely fortuitous, in the case of Mr. Séché, that his material leads him to remarks unfavorable to Hugo, it is the avowed purpose of Mr. Bersaucourt, in his abstracts of some fifty of "Les Pamphlets contre Victor Hugo," to present hostile criticism. He desires to bring out above all the bitterness of the attacks, and for this his bare summaries are sufficient, but his policy of refraining from comment results in a failure to grasp several opportunities for a suggestive interpretation of important pamphlets.

One of the most purposeful and significant of these, if indeed it may be called a pamphlet, is the two-volume criticism of *Les Misérables* by Eugène de Mirecourt. After a preface that is an interesting example of how Hugo's pompous declarations were frequently parodied, Mirecourt proceeds to criticise the novelist at length for the improbability of his story, which he believes Hugo to have written from a desire to overthrow society and create for himself the position of a leader. It is the exaggeration prompted by such motives, and not any sinning against the laws of art, that he impugns. He despises both Hugo and his doctrines. Evidently he represents the attitude of many of his generation. While the present age is ready to believe that Hugo, in writing *Les Misérables*,

was for the moment altogether honest, that his charity, whether emotional and temporary or not, was sincere, and that his ideals for social betterment, if not his methods, were sound, a formidable group of his contemporaries, like Mirecourt, had no faith in him and honestly distrusted pleas for the education and the enlightenment of the lower classes. In this lengthy pamphlet many real defects are laid bare. Yet Mirecourt in his irritation becomes petty. He does not help his case when he cites, as a proof that learning and virtue do not go together, the fact that Thénardier had studied to be a priest, that his obnoxious wife had read novels and that his wretched daughters had been to boarding-school. And he gets so exasperated as to allow himself a reference to Hugo's marital infidelity, a thing that is rare even in these diatribes.

Other pamphleteers are quite as earnest as Mirecourt, but different in their methods. Charles Farcy, in his "Lettre à M. Victor Hugo, suivie d'un projet de charte," is suavely sarcastic. He pretends to become a convert to the new ideas; he finally realizes that just as the Revolution established the right of the insignificant to hold property, Romanticism is developing "la petite propriété littéraire." From a desire to be a useful neophyte he tells the Romanticists confidentially what their enemies are saying, and as a final proof of the sincerity of his conversion he draws up for his new friends a set of laws. These are typical (p. 39):

"Tout romantique devra oublier, s'il a eu le malheur d'en faire, ses études classiques. Il parlera cependant des siècles de Périclès, d'Auguste, de Léon X et de Louis XIV, mais de manière à faire voir qu'il ne les connaît pas du tout."

"La qualité de romantique se perdra par le moindre acte littéraire où il y aura apparence de bon sens et de raison."

The parodies of Hugo are many; some of them are diverting, some extremely stupid, a few suggest a deep insight into the poet's weaknesses. The following is supposed to be a sample of his "manner" (p. 16):

Tout est ombre la nuit  
Rivale du soleil, du soleil œil qui luit  
Le jour, comme un lampion; le lampion, c'est la vie;  
L'inerte, c'est la mort; la mort la parodie  
De tout ce qui vécut. . . .

It cannot be said that Mr. Bersaucourt has welded his descriptions of these pamphlets into a well-made book. In the first place, the reader finds it difficult to discover any system in the presentation of the material. The author explains at the outset that he is not seeking organic unity, not attempting "un docte travail d'ensemble," and it therefore becomes doubly important that he indicate immediately his method of classification, yet neither the table of contents and the introduction nor the title of the first chapter, "Quelques Pamphlets," are helpful. As a matter of fact, he discusses first the pamphlets which are general in character and then those which attack specific productions, an arrangement that is purely mechanical, and not irreproachable, since a certain entanglement of subjects results. Secondly, there are several digressions, which are peculiarly out of place in a book that is, by its very nature, loose-jointed. The description of Hugo's efforts to enter the Academy is not necessary to the comprehension of the pamphlet under discussion, and has no independent value, since it is merely a cumbersome recapitulation of Legay's account in *Victor Hugo jugé par son siècle*.<sup>2</sup> The long quotation from the *Journal des Goncourt* is quite out of a clear sky. A number of awkward transitions and an inclination to dwell on the obvious strengthen the impression of poor workmanship. Finally, Mr. Bersaucourt's habit of referring to Hugo in such terms as "l'auteur des Orientales," "le poète des Contemplations," becomes so fixed that it is quite as monotonous as the frequent repeating of Hugo's name, which he thus avoids, and when he chooses these epithets with no regard for the context, mentioning Hugo, apropos of *Bug Jargal* (p. 60), as "l'auteur d'Hernani," and, apropos of *Hernani* (p. 5), as "le poète de la Légende des Siècles," the procedure is little short of ridiculous.

<sup>2</sup> Paris, Librairie de la Plume, 1902.

For college classes, where the desire may be simply to illustrate the cleverness, the variety and the malice of the attacks upon Hugo, the book offers interesting examples. Otherwise its value is slight. There is a convenient inventory of pamphlets in an appendix, but the list of parodies which Mr. Bersaucourt draws up in the chapter on drama is less complete than that of Blanchard,<sup>3</sup> published eight years earlier. The absence of information about the authors of the pamphlets is disappointing.

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*Gramática Histórica de la Lengua Castellana*, por FEDERICO HANSEN. Halle: Max Niemeyer, 1913. 8vo., xiv + 367 pp.

In 1910 Hansen published a *Spanische Grammatik auf historischer Grundlage*, of which the present book is a revised version. Nevertheless, by a remarkable oversight or intent, the *Gramática Histórica* contains scarcely a mention of the author's previous book. Indeed the chief criticism to be made against the new and valuable study is the lack of an adequate title page and the total lack of an introduction or preface giving the reader some idea of the aim, scope and special features of the book. The lack of prefatory material does not mean, however, that the author has failed to utilize the reviews of the German edition. References to these reviews are cited in many instances and show especially the importance attached to that of Lang in *Romanic Review*, II (1911).

The most notable changes in the revised version of the grammar are: (1) Treatment of syntax as a separate section instead of in conjunction with individual chapters of morphology; (2) study of the verb as the last of the inflected parts of speech instead of as the first; (3) consecutive numbering of paragraphs, instead of the use of numeral divisions and subdivisions; (4) addition of rubrics for each

paragraph and section; (5) addition of three new chapters, "La formación nominal" (pp. 121-155), "La formación verbal" (pp. 155-162), "Los compuestos" (pp. 162-172). The presence of these last named chapters accounts for the fact that the word-index of the volume is enlarged about forty per cent. On the bibliographical side, this new edition maintains the high standard of the earlier work. Not only have we a revision of the bibliography of the individual chapters or sections, but the introductory chapter (entitled "Abreviaturas") has been brought up to date for the critical studies, and has been considerably extended in the matter of illustrative texts.

The book as a whole has already attained high rank in its original form; in the revised translation its value is still further increased by the many judicious changes and additions.

In a work of such broad scope as Hansen's *Gramática*, we naturally find variation in the method of treating or estimating the more fundamental questions of historical grammar. In the following remarks I add a few suggestions regarding method of treatment and individual details. As in the German edition, the description of the Spanish sounds is accurate, but the treatment of physiological development of these sounds is meagre indeed. In other words, while the sound changes are correctly tabulated, the explanations of these changes are often inadequate or entirely lacking. A few examples will suffice to illustrate this point. In § 53 we read that "en la segunda parte del siglo XIV *ie* seguido de *ll* se convirtió en *i*: *Castiella* > *Castilla*, *martiello* > *martillo*." This is true but the change itself is due to the fact that in the XIV century the *ll* had become palatalized and thus made possible the vowel change. In the same paragraph we find that "en palabras de poco acento, *ie* puede llegar á ser *i*," but the examples cited in illustration (*dizetres*, *dizesiete*, *disiocho*) show that the following dental sibilant was an important factor in the change. The vocalization of *l* (*al* + cons.) is recorded (§§ 92, 136) but there is no mention of the back *l* in this connection. As one further illustration of the point in question compare the treatment of Foerster's

<sup>3</sup> *Le Théâtre de Victor Hugo et la Parodie*, Amiens, 1904.